

DOI: <https://doi.org/10.18454/RULB.2021.25.1.3>**ПРИЗНАКИ ХУДОЖЕСТВЕННОЙ РЕПРЕЗЕНТАЦИИ КОНЦЕПТА «СЕМЕЙНЫЙ УКЛАД» В СКАЗКЕ МЭРИ НОРТОН «THE BORROWERS»**

Научная статья

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**Аннотация**

Концепт «семейный уклад» мы относим к уникальным концептам английской языковой картины мира, поскольку в нем отражаются ментальные, культурные и поведенческие особенности англичан. Предметом исследования данной статьи явились признаки художественной репрезентации концепта «семейный уклад» на примере сказки Мэри Нортон «The Borrowers». Автор подробно описывает такие аспекты концепта «семейный уклад» как семейные традиции и быт, взаимоотношения между членами семьи, структуру семьи, воспитательный стиль родителей, правила, нормы поведения и привычки. Научная новизна исследования заключается в дополнении и углублении существующих представлений о понятии «семейный уклад» в английской языковой картине мира на уровне его вербальной репрезентации в сказке Мэри Нортон «The Borrowers».

**Ключевые слова:** семейный уклад, репрезентация концепта, признак, сказка, английская языковая картина мира.

**SIGNS OF ARTISTIC REPRESENTATION OF THE CONCEPT OF "PATTERNS OF FAMILY LIFE" IN MARY NORTON'S "THE BORROWERS"**

Research article

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**Abstract**

The concept of "patterns of family life" is one of the unique concepts of the British linguistic worldview, since it reflects the mental, cultural and behavioral characteristics of the British. The subject of this article is the signs of artistic representation of the concept of "patterns of family life" as exemplified by Mary Norton's fantasy novel "The Borrowers". The author describes in detail such aspects of the concept of "patterns of family life" as family traditions and everyday life, relationships between family members, family structure, ways of parenting, rules, norms of behavior and habits. The scientific novelty of the study can be attributed to supplementing and deepening the existing ideas on the concept of "patterns of family life" in the British linguistic worldview at the level of its verbal representation in Mary Norton's "The Borrowers".

**Keywords:** patterns of family life, concept representation, feature, fairy tale, British linguistic worldview.

**Introduction**

The topical nature of the research is defined by the following: the concept of "patterns of family life" is one of the most important reference points for human behavior and one of the most durable and significant concepts in the linguistic consciousness of an individual.

The identification and description of the features of the artistic representation of the concept of "patterns of family life" allow for a more defined presentation of the system of value priorities in the British linguistic worldview with Mary Norton's "The Borrowers" serving as a central example.

In the field of linguistics, the concept of "patterns of family life" has yet to be subject to independent study. Therefore, its study presents particular interest as it opens up the potential for understanding the deep omnitude of the conceptual apparatus of linguistics.

**Research methods**

The main methods of research used in this study are the analytical (analysis of theoretical literature and factual material on the topic of research), the continuous sampling and the descriptive method.

**Results***1. The definition of the term «patterns of family life»*

For the purpose of providing a more complete description of the concept of the term "patterns of family life" (semejnyj uklad), the author considers it important to perform a theoretical analysis of this concept on the basis of pedagogical, psychological, philosophical, economic and linguistic literature.

For instance, the modern explanatory dictionary of the Russian language provides the following definitions: "an established order and way of life of someone or something (a person, family, social group, etc.); an economic form, type of business within the framework of a socioeconomic formation" [10, P. 864].

In the philosophical literature, the concept of "way of life" (uklad) is considered from a socioeconomic point of view. For instance, according to Yu. I. Semenov, "patterns of life" are a more or less formed set of production relations, forming an independent system of social economy that is different from the rest" [9, P. 26].

The analysis of these definitions shows that the concept of "way of life" is used in relation to a person, groups of people and society as a whole and implies a set of social relations, a certain constancy and order in the functioning of society and each person individually. The term is not present in psychological, pedagogical and linguistic dictionaries.

In the light of the current research, the work of T. A. Berseneva, in which she examines the concept of "way of life" (uklad zhizni), is of particular interest. According to the scientist, it is "an established order of relations that is reflected in lifestyle and incorporates the existing system of moral values learned from previous generations aimed at consolidating the ideals, meanings, norms and routines in the succeeding generations" [3, P. 20]. The scientist emphasizes the importance of studying the concept of «way of life» as a «guarantee of preserving ethnic diversity, social stability and effective economic policy of the state» [3, P. 27].

In the area of psychology, the concept of "patterns of family life" was considered in the works of T. V. Andreeva [1], V. M. Bekhtereva [4], O. A. Karabanova [5] and others. V. M. Bekhterev proposes the concept of the emergence of the family, according to which «the key reason for the formation of families is associated with the presence of the instinct of reproduction, the desire of humans to survive» [4, P. 60]. The author considered the concept itself as «... a set of conditions for group living...» [4, P. 60]. T. V. Andreeva understands the term as «a power structure in a family» [1, P. 68]. O. A. Karabanova interprets the term through «a system of values, family consciousness and the distribution of roles in it» [5, P. 34].

F. I. Kevlya, A. A. Ogarkova and E. N. Rydnina consider the concept of "patterns of family life" through a systematic approach. In their view, the structure of a particular family is manifested "in an established order of the family life and the style of relations between the members; in its attitudes, needs, interests, traditions, value orientations; in the level of psychological and pedagogical culture of parents; in the health of all family members" [6, P. 40].

The analysis of psychological and pedagogical literature on the problem of research allowed the author to conclude that there is no single approach to the categorical status of the term under study.

O. M. Potapovskaya identifies the following five components of the term: customs; traditions; relationships; rules and habits; daily, weekly or yearly routine" [8, P. 20] while R. Burns also includes «the educational style of parents, family size and seniority among children» [2, P. 135].

According to V. N. Kunitsyna and E. A. Yumkina, "to understand the peculiarities of patterns of family life, it is necessary to consider the environment in which these relations unfold" [7]. In the semantic content of the term, the authors include «the composition of the family, including progenitors; hierarchy within the family; interpersonal relationships; housekeeping, home improvement; contact with the immediate and distant environment; order within the family, the presence of a family script» [7].

Having analyzed the concept of "patterns of family life" from various scientific perspectives, the author came to the conclusion that the semantic content of the term is an integral concept that includes the material, emotional, intellectual and moral components of family life. It manifests itself in family composition, the system of interpersonal relationships between family members, life, family traditions and orders, and in the contact of the family with close and distant environment. It should be noted that all the components of the term are interrelated and interdependent.

## 2. Artistic representation of the concept of "patterns of family life"

Mary Norton characterizes various aspects (family traditions and life, relationships between family members, family structure, educational style of parents, rules, norms of behavior and habits) by using the indicators of artistic representation of the term. Such indicators can be contradictory (love and mutual understanding – conflicts, quarrels, hostility between family members; care and upbringing of children – lack of care; a married couple may be happy or unhappy in marriage, etc.).

The analysis of the interpretation of the semantics of language units objectifying the concept of "patterns of family life" in "The Borrowers" allowed for identifying some of the most distinct cognitive features of this concept:

1) A man is the head of the family. His main duty is to take care of the family, to protect it from trouble: «It was only Pod who knew the way through the intersecting passages to the hole under the clock. And only Pod could open the gates. There were complicated clasps made of hairpins and safety pins of which Pod alone knew the secret. His wife and child led more sheltered lives in homelike apartments under the kitchen, far removed from the risks and dangers of the dreaded house above...» [11].

2) Men are responsible for the material well-being of their respective families: "Borrowing's a skilled job, an art like. Of all the families who've been in this house, there's only us left, and do you know for why? [11].

3) Each family member is aware of their responsibilities, hard work is instilled in children from an early age: "For the next three weeks Arrietty was especially "good": she helped her mother tidy the storerooms; she swept and watered the passages and trod them down; she sorted and graded the beads (which they used as buttons) into the screw tops of aspirin bottles; she cut old kid gloves into squares for Pod's shoemaking; she filed fish-bone needles to a bee-sting sharpness; she hung up the washing to dry by the grating so that it blew in the soft air" [11].

4) Parents cultivate a careful attitude towards food: "... You have ruined this potato. You can't roll it back now in all that dust, not once it's been cut open, she grumbled. Do you realize that your poor father risks his life every time he borrows a potato?» [11].

5) Parents take care of their children and strive to give them a good education regardless of their social status: "Homily encouraged any form of culture. Homily herself, poor ignorant creature, could not even say the alphabet...» [11].

6) It is customary for families to spend evenings together: «How cozy those winter evenings could be. Arrietty, her great book on her knees, sometimes reading aloud; Pod at his last (he was a shoemaker, and made button-boots out of kid gloves – now, alas, only for his family); and Homily, quiet at last, with her knitting» [11].

7) A wife is the face of a family. She always tries to look well-groomed and neat: "Your father! Oh, look at me! Where's the comb?" [11].

8) Wives are the keepers of the hearth. Their duty is to raise children and run a household: "I never heard of no girl going borrowing before" [11].

9) Negative attitude towards alcohol: "He's always lived steady, your father has, and not only the tobacco jars, but the whisky decanters too, were kept in the morning room..." [11].

10) An individual is proud of their family: "Because we Clocks live under the kitchen, that's why. Because we don't talk fancy grammar and eat anchovy toast. But to live under the kitchen doesn't say we aren't educated. The Clocks are just as old a family as the Harpsichords. You remember that, Arrietty, and don't let anyone tell you different» [11].

11) The role of a mother is of major significance. She is the mainstay of the family, its stronghold: "It's no good, Arrietty, I'm not going to emigrate – not for you nor anyone else" [11].

12) Each member of a family must follow the interests of the family and strictly follow its rules and traditions: "Save the race! ... They are people like you, my girl, who do things sudden like with no respect for tradition, who'll finish us Borrowers once for all. Don't you see what you have done..." [11].

13) The British express a lukewarm attitude towards relatives, emphasizing not only individualism but also the independence of an individual. Relatives are rarely invited: "They live in a badger's set, two fields away, beyond the spinney. We don't see them because it's too far. There are weasels and things and cows and foxes . . . and crows..." [11].

14) For a housewife, her house is the embodiment of her personality. It maintains harmony, provides space for each member of the family, denounces the openness of the house, its emptiness: "Homily, every time she swept the sitting room, would grumble about the carpet". It may be a curtain-and-chair job," she would say to Pod, "but it wouldn't take you not a quarter of an hour, with your pin and name-tape, to fetch me a bit of blotting paper from the desk in the morning room . . . anyone would think, looking at this floor, that we lived in a toad hole. No one could call me house-proud," said Homily. "You couldn't be, not with my kind of family, but I do like to keep nice things nice", she said» [11].

15) All members of a family dedicate their free time to improving their home and ensuring comfort: "... and Arrietty, in a dream of joy, would see her home transformed. All kinds of surprises there were – even, one day, lace curtains at the grating, looped up with pink string» [11].

### Conclusion

Summarizing the material for the analysis of the concept of "a family way of life" in Mary Norton's "The Borrowers", the following conclusions can be drawn:

This work creates a fairly holistic image of a common Victorian way of family life that contains a number of forming aspects such as mutual responsibility and understanding, household problems, relationships between spouses and children, family traditions, distribution of family roles, family consciousness, succession in parenting, relationships with relatives and neighbors. It should be recognized that all these meanings can carry both positive and negative connotations in the British linguistic worldview.

The analysis of the emotive component of the concept of "patterns of family life" as exemplified by the Clock family showed that in British society this term is associated with such concepts as peace, home, comfort, warmth, something close, native and very personal. This closeness of feelings and space, as shown through the material under study, is deeply embedded in the mentality of the British people. This allows for a conclusion that the term "patterns of family life" possesses a positive emotive quality.

### Конфликт интересов

Не указан.

### Conflict of Interest

None declared.

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